

## brief & rational

Being faced with the prompt of "do whatever you're interested in," was a daunting one, and quite contrary to the classical "design problem" format that I was used to. Even though, for the first few weeks, my "design problem" seems to exist entirely around trying to find a problem, I knew that this was a special opportunity. A chance to first, practice specific design principles that were not represented enough in my body of work, and second, spend a few terms getting really close to a subject I am passionate about. I decided to move forward with designing a family cookbook. This would allow me to dig deep into classical typesetting and work on a large scale illustration project, all the while exploring my family's recipes and the stories surrounding them.

Though there is a PDF submitted here, this project is intended to be viewed in print as a hand bound, hard cover book (a copy of which will be available for viewing in the honors house through the first week of spring term).

Before beginning design on this project I spent a few months reading and researching about the importance of sharing food and family mealtime, and spending time discussing and interviewing my family about the foods that accompanied special memories, times, conversations, traditions or moments of our family and growing up. It was an exciting time realizing that it wasn't necessarily the food that was important, but the community that was shared around it. I chose to include these stories alongside the recipes throughout the cookbook for context and narrative.

I chose the format of a small hard cover book because the scale felt intimate and simple to interact with. It allowed for easy handling; flipping through the pages, felling them and knowing them. It felt reminiscent of the 3x5 cards that most of the original recipes were written on, but big enough to allow someone room to make notes in the margin while still remaining clean.

Typesetting a large and diverse hierarchy of copy was an exciting design challenge here. I wanted the type to be classical and clean, with a soft and contemporary edge. This choice would respected the stories and generations represented on the pages of the book. I chose Adobe Caslon Pro as my primary typeface. This is a tested, timeless and very versatile classical typeface, and would be there perfect match to my ingredient/ recipe hierarchy. I paired Adobe Caslon with Courier, a modern and friendly typeface. They not only play well together as a type palate, but also worked well along side my illustrations.

I knew from the very beginning that I would be using illustration instead of photography for the cookbook. Though some cookbooks have no imagery whatsoever, I felt that illustrations would be a sweet and engaging secondary element to support and carry you through the narrative and cookbook as a whole.

Ultimately, I set out to create an intimate, special, but also functional cookbook about and for my family.

Please enjoy!

KARALIE JURASKA  
CREATIVE THESIS  
OUR TABLE:  
A FAMILY COOKBOOK